

SHE KNEW ONLY ONE WAY TO LOVE

with
JEAN MUIR
GORDON OLIVER

HOWARD PHILLIPS · HARRY DAVENPORT · VIRGINIA BRISSAC · JOSEPH KING · ADDISON RICHARDS · Directed by Nick Grinde · A Warner Bros. Picture

Warner Bros.
CAMPAIGN PLAN

Lead-Off Story

'WHITE BONDAGE' DIXIE THRILLER COMES TO STRAND

"White Bondage," a melodrama dealing with the humble but picturesque cotton pickers of the remote regions of the Deep South, has been scheduled as the next feature attraction at the Theatre, with the lovely and talented Jean Muir as its star.

The story has to do with that type of cotton workers known as "share croppers," who grow and pick the cotton on a percentage basis, meanwhile getting their food, rent, clothing and so on from the large land-owners.

In the hands of unscrupulous storekeepers, who represent the owners, the share-croppers are merely peons—more often than not finding themselves at the end of the season not only without money, but deeply in debt to the crooked individual who has been weighing their crops and dealing out their supplies.

Joseph King, able character actor, is the storekeeper in "White Bondage," and one of the meanest, most villainous individuals ever seen on a screen, according to the producers.

Miss Muir is a winsome country lass, granddaughter of one of the share-croppers, played by the veteran Harry Davenport. Her childhood sweetheart, another sufferer from the rascally storekeeper, is handsome young Howard Phillips.

Gordon Oliver is a Northerner who discovers all the crookedness, sees that it is punished, and arranges better things for the future.

"White Bondage" is an original screen play by Anthony Colde-way, and had as its technical advisor on customs, costumes, scenic effects and the like Mrs. Elizabeth Hearst.

Jean Muir



As the daughter of a "share cropper," Jean Muir knows only one way to love—the hard way, in "White Bondage" the Warner Bros. melodrama which comes to the Theatre on

Mat No. 101—10c

IS THIS FILM ROMANCE REAL?

Jean Muir and Gordon Oliver, who play the sweethearts in Warner Bros. melodrama of the cotton fields, "White Bondage," seemed to put a good deal of fire into their screen love scenes while the picture was being produced.

It was believed that the two featured players were doing a little rehearsing off the lot. Miss Muir and Oliver, however, refused to admit any matrimonial intentions.

Their lovemaking may be seen now at the Theatre, where "White Bondage" is the current attraction.

Review

Real 'White Bondage' Is Shown In New Muir Film

Plight of Cotton Pickers Forms Theme of
Thrilling Tale of South

Very appropriately named is the Warner Bros. melodrama "White Bondage," which had its local premiere at the Theatre yesterday, and which not only thrilled audiences but gave them something to think about.

The white bondage referred to is the bondage which holds some of the so-called "share-croppers" in certain parts of the Deep South—those humble whites and blacks who grow and pick cotton for large land-holders.

Jean Muir—always excellent in country-girl parts—plays Betsy Ann Craig, granddaughter of Old "Pap" Craig, a share-cropper, who, like others in this particular area, is being cheated by Trent Talcott, the scoundrelly plantation storekeeper. Harry Davenport plays Craig.

Betsy Ann, her grandfather, and her sweetheart Cal Sanders—the latter notably done by young Howard Phillips—know of the cheating, but there's nothing they can do about it. Talcott is too powerful.

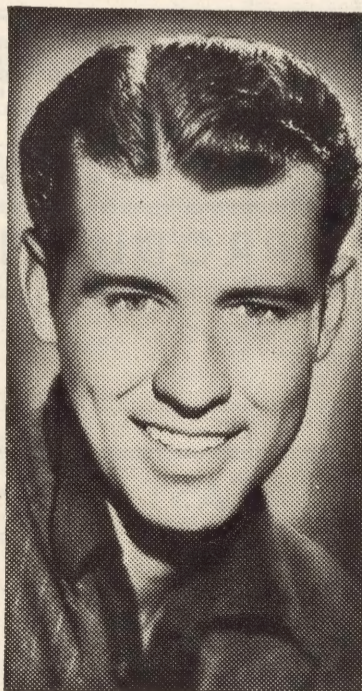
But along comes Gordon Oliver—co-starred with Miss Muir in "White Bondage"—in the guise of a man-of-all-work, David Graydon.

He discovers the tricky device by which Storekeeper Talcott's scales have made lighter, by hundreds of pounds, the bales of cotton brought to him by the share-croppers.

But the wily Talcott learns of these discoveries and maneuvers Graydon into a false position where the croppers believe he is their enemy, not their friend. Talcott infuriates the croppers into a lynching mood. Indeed, they get their rope around Graydon's neck just before Betsy Ann, in a thrilling climax, saves him.

Director Nick Grinde made the picture a smooth-running, engrossing affair.

Gordon Oliver



A rising young screen star, Gordon Oliver has his strongest film role in "White Bondage," now at the Theatre.

Mat No. 102—10c.

Opening Day Story

JEAN MUIR STARS IN STRAND FILM, 'WHITE BONDAGE'

Jean Muir, who won her first screen fame in the role of a country girl (that was in "As the Earth Turns," several years ago), appears again in such a role in a melodrama of the South called "White Bondage," which opens at the Theatre today.

This is a far different sort of a picture, however. The earlier photoplay was a tender romance. "White Bondage" is a melodramatic tale of the conditions which surround the lives of the "share croppers" in remote regions of Dixie—those who grow and pick the cotton for absentee landlords, and who subsist solely upon credit extended to them by general stores owned by these lords of the land.

Miss Muir plays the granddaughter of one of these share-croppers. Gordon Oliver, whose ascent toward the heights has been swift in Warner Bros. pictures, is her leading man. He plays a Northerner who seeks to relieve the people of this benighted region of the burden of virtual peonage under which they exist. They are, actually, in a "white bondage" as bad or worse than the black bondage which was slavery for the Negro.

Joseph King and Virginia Brissac are a villainous couple who run the general store in this picture. Other notables in the cast are Howard Phillips, Addison Richards, Gordon Hart, Harry Davenport and Eddie Anderson.

"White Bondage" is an original screen play by Anthony Colde-way and was directed by Nick Grinde.

"White Bondage"

PUBLICITY

Rather Play Hick Girl Than Park Avenue Type

Jean Muir, Star of "White Bondage," Is Happy in Rural Role

Some motion picture actresses may object to what has flippantly been termed "dirty drama," but not Jean Muir. She grabs the opportunity to act in these vital earthy stories with both hands.

"What can you do in a picture where you must be dressed up to within an inch of your life in tomorrow's fashionable clothes, and be nothing but beautiful, gracious and well-mannered?" she asks.

In "White Bondage," Warner Bros.' dramatic story of Southern share croppers, their struggle with the soil, the meager living it offers them in return for virtual slavery, and their eventual emergence into a happier and fuller life, Miss Muir has a real down-to-earth role. The picture is now the feature attraction at the Theatre.

"I'd rather sit in this dirty hardware store, on this keg of nails, surrounded by the conglomeration of stuff such as is sold in the far south to the poor whites, wearing this faded gingham dress and flat-heeled shoes, than I would in the most beautiful replica of Park Avenue's most fashionable penthouse," she said.

"I was never so happy as when I was assigned the lead in 'White Bondage.' The part is so rich in its opportunities for characterization. It means a chance for interpretation that every real actress must recognize as being of inestimable value.

"I play a girl of the soil and speak in the dialect of the locality. Even the way I stand and walk is changed. And that is as it should be.

"The role is a challenge, because contrary to what may be the general impression, it is much easier to swank across a modern drawing room than it is to completely absorb and sink oneself into the character of a girl whose forebears are people who have been tricked and cheated all their lives.

"Such a girl thinks and acts differently. Her viewpoint is colored by the life she and all the people around her are forced to lead by these lords of the land that rob them. In order to properly portray that type of person one must really submerge oneself in the part!"

"White Bondage" is a stirring melodrama portraying the struggles and romances of the sharecroppers who grow and pick cotton in the Deep South's remote regions. Miss Muir is starred, with Gordon Oliver as her leading man. Other notables in the cast include Virginia Brissac, Gordon Hart, Howard Phillips, Harry Davenport, Joseph King, Addison Richards, Vic Potel and Eddie Anderson.

COTTON FIELDS MADE TO ORDER

Movie makers are the modern magicians. They don't pull rabbits out of hats, but they create cotton fields overnight.

For Warner Bros.' "White Bondage," a Southern melodrama starring Jean Muir, Director Nick Grinde asked for a three-acre cotton field. He wanted it on the Warner ranch at Calabasas where no cotton has ever grown.

Almost overnight the field appeared. Truckloads of cotton plants covered with white bolls, were brought down from the cotton district near Bakersfield and planted.

"White Bondage" will come to the Theatre on

BLEW \$400,000 IN FOUR YEARS

Gordon Oliver, leading man for Jean Muir in the Warner Bros. drama "White Bondage," now at the Theatre, inherited \$400,000 from his father's estate six years ago. At the end of four years he had two dollars left. He had lost and spent the entire fortune. He says he's happier nowadays, because he has nothing to worry about and lets the stock market alone.

PROP MAN'S JOB A TOUGH ONE ON "WHITE BONDAGE"

On the spike on Emmett Emerson's desk was this order:

Eighteen bales of cotton, sixteen pitch forks, twelve bales of hay, two sets of harness, four horse collars, nine cotton-wagons, two surries, a box of dried apples, fourteen sacks of flour.

There were a good many other items on the order sheet. It wasn't sent by a farmer to a order house. It was sent by Movie Director Nick Grinde to his property man, Mr. Emerson.

All these things and more were needed for "White Bondage" the Warner Bros. melodrama of the cotton-fields, now showing at the Theatre with Jean Muir as the star.

Most of the props for "White Bondage" presented problems. Pitch forks, buggy whips, bales of hay and cotton, horse collars and sets of harness aren't plentiful in Hollywood.

The hardest prop on the picture was a car which Gordon Oliver drives. It is a travelling workshop, complete with motor, drills, grindstone and tools. Emerson couldn't find one so he built it.

"White Bondage" is a stirring melodrama portraying the struggles and romances of the sharecroppers who grow and pick cotton in the Deep South's remote regions. Jean Muir is starred, with Gordon Oliver as her leading man.

Other notables in the cast include Virginia Brissac, Gordon Hart, Howard Phillips, Harry Davenport, Joseph King, Addison Richards, Vic Potel and Eddie Anderson.

KIDDING IS NEW WAY TO GET TO TOP

"Look here, Max, get me a regular leading man role for my next picture, will you, like a good feller?" said Gordon Oliver to the Warner Bros. casting director, Maxwell Arnow.

Gordon was kidding. He had done only a few small parts at Warners, and before that, a little stage acting. He didn't know at the time just how his efforts as a young villain in Jean Muir's "Once a Doctor" had panned out.

So he thought he had as much chance of becoming a regular leading man in one more picture as a pig has of turning into a gazelle! He said as much.

"Now listen, Gordon, don't be cynical," said Arnow, grinning. "Suppose I were to listen to your pleas, and give you a chance at a leading role, right now. Would that make you happy?"

"I'd know you were kidding," said Oliver. "Miracles don't happen."

"Just the same, they've happened in your case," chuckled Arnow. "This morning, my boy, I received word that you had been okayed for the lead opposite Jean Muir in 'White Bondage.' Regular, straight romantic hero. You'll go to work Monday."

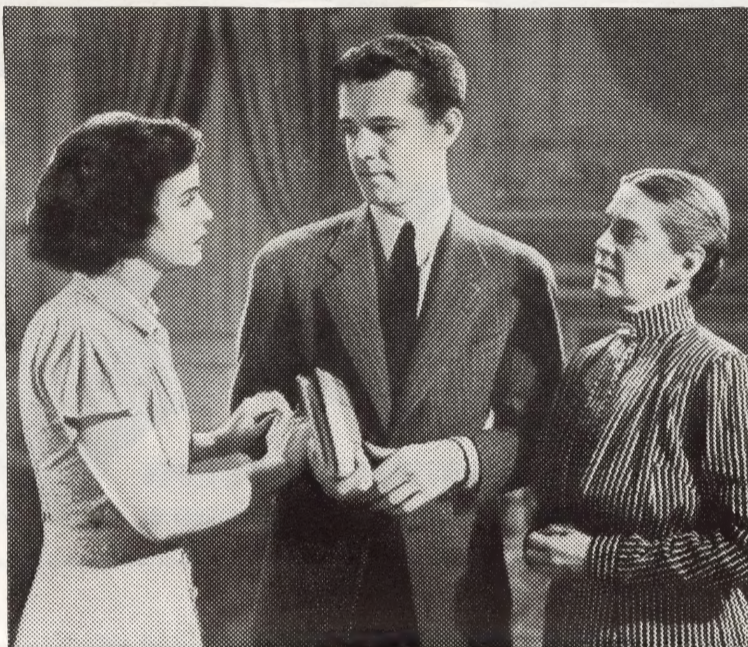
That's why Gordon has promised never to be cynical again, nor to doubt that there's a Santa Claus, or that one should plant potatoes in the dark of the moon and never whistle in a dressing room! He's to be seen in this—his first romantic lead—when the picture opens on at the Theatre.

HIS LOVE LEAD TO SCREEN WORK

Gordon Oliver, Warner Bros. featured player, who is supporting Jean Muir in "White Bondage," now at the Theatre, became an actor because he was in love.

Six years ago, a producer was casting the play "Elizabeth the Queen," which was to be presented at the Belasco theatre in Los Angeles. Oliver was in love with a girl who had a part in the show. To be near her, he applied for a small part and got it, expecting to go on tour with the girl. The day the show opened, the girl got fired. Oliver didn't and went on the road with the show.

Held In White Bondage



Jean Muir, Gordon Oliver and Virginia Brissac (left to right) are three principals in the drama of down-trodden share croppers, mob rule, and a love stronger than death in "White Bondage" the Warner Bros. picture coming to the Theatre, on Mat No. 201-20c

SCOTTISH STAR WEAVING WOOL

Jean Muir has gone back to her family's home country for her newest hobby—weaving. She has already designed and woven a fabric out of which she had made a brand new suit.

Jean is starring at present in "White Bondage," now showing at the Theatre.

ACTRESS HAS FAMED PUPILS

Virginia Brissac, playing the character part of Sarah, a villainous old woman, in "White Bondage," gave Harold Lloyd and Glenda Farrell their first stage jobs in her own theatre.

Her work in "White Bondage" may be seen now at the Theatre.

OFFICIAL BILLING

Warner Bros. present	40%
WHITE BONDAGE	100%
with	
Jean Muir—Gordon Oliver	75%
Howard Phillips—Joseph King—Harry Davenport	60%
Virginia Brissac—Addison Richards	40%
Directed by Nick Grinde	
A Warner Bros. Picture	20%

PRODUCTION STAFF

Director	Nick Grinde
Story and Screen Play by	Anthony Coldeway
Photography by	Lu O'Connell, A.S.C.
Film Editor	Frank Dewar
Art Director	Esdras Hartley
Dialogue Director	Reginald R. Hammerstein
Technical Advisor	Mrs. Elizabeth Hearst

CAST OF CHARACTERS

Betsy Ann	Jean Muir	Huxley	Gordon Hart
David Graydon	Gordon Oliver	Glory	Eddie Anderson
Cal Sanders	Howard Phillips	Hannah	Bernice Pilot
Trent Talcott	Joseph King	Lon Huston	Trevor Bardette
"Pap" Craig	Harry Davenport	Luke Stacey	Vic Potel
Sarah Talcott	Virginia Brissac	Zach Walters	Herbert Heywood
Kip Gillis	Addison Richards	Cal Daily	Tom Wilson
Rickets	Cy Kendall	Phillips	Guy Usher
Joe Tawney	Milt Kibbee	Marlow	Jack Mower
		Widow Calkins	Georgia Simmons

Length 5486 feet
Running Time 60 minutes

THE STORY

In the general store on the Maywood plantation near a small Southern town, David Graydon (Gordon Oliver) a Federal man, is posing as an itinerant mechanic. He has really come to the plantation to investigate conditions of the share croppers.

When he arrives he finds "Pap" Craig (Walter Davenport) and his granddaughter, Betsy Ann (Jean Muir), in the store. They have just delivered their cotton and have been told that they owe the storekeeper, Trent Talcott, (Joseph King) money.

Dave also meets Cal Sanders (Howard Phillips), another sharecropper, who is arguing with Kip Ricketts (Addison Richards) charging that he is being cheated out of his cotton. Snipe is in love with Betsy.

Angered by their treatment at the hands of Trent, the sharecroppers hold a secret meeting and determine to steal back their cotton from Trent. They burn Trent's warehouse and take the cotton.

The sharecroppers are suspicious of Dave, but he finally convinces them—even Snipe—that he is a government man. He goes back to the store and makes Sarah give him the books.

Sarah and Trent plot to get Dave out of the country. They learn that Snipe has the cotton and tell the sharecroppers that they got the information from Dave. The sharecroppers decide to lynch Dave. He has gone to Pineville to tell Trent that he has the goods on him and they follow him.

Just as they are going to set fire to his gasoline-soaked clothing, Betsy rushes to his aid. She stops them and tells them that Dave has all the information he needs to send Trent to jail.

BIOGRAPHIES

Jean Muir

Tall, brown-haired Jean is New York born of Scottish parents named Fullerton . . . Was ambitious to be a surgeon but nerves wouldn't stand it . . . Decided to become a teacher and went to Paris to study that profession . . . Returning, accidentally met on the ship John Drinkwater, famous playwright . . . He induced her to join his company on a tour of America . . . Played many cities, then got a part in Broadway hit . . . Engaged by Warners for film "As the Earth Turns" three years ago . . . Is 5 feet 7, 125 pounds, lately let her hair turn brown from its fixed-up gold . . . Current picture "White Bondage," at the Theatre.

Gordon Oliver

Native Los Angeles boy, Gordon Oliver couldn't get movie work in any studio . . . Went to San Francisco, then New York, doing small bits on stage . . . Didn't dream of dramatic work until 1929 stock-market crash . . . That cleaned him of half-million left by father, Los Angeles banker . . . Made modest living on stage, working as salesman between engagements . . . Was in road-show of "Petrified Forest" when Warner Bros. scout decided he'd fit in film version with Leslie Howard and Humphrey Bogart . . . Brought to Hollywood and signed to contract . . . Placed under long contract . . . Current picture "White Bondage," at the Theatre.

"White Bondage"

EXPLOITATION

EXPLOITING PICTURE

A NOVEL COTTON THEATRE FRONT

Cover your theatre front with cotton batting, and you'll have an all-white eye-catching front at a minimum of expense. Makes a swell background for your special out-front displays, too. A variation of this idea might be to use balls of absorbent cotton pasted at intervals over the front to simulate cotton plants. Using either one, you'll have no trouble in making an interesting front that will attract the attention of everybody in town.

NEWS DISPLAY

Your local newspapers should have no trouble finding plenty of head-liners about the "share croppers" in their files. You can make a swell lobby display out of the stories illustrating them with stills from your show. Copy above the display might read: "Straight from the headlines on to the screen of the Strand." or "You read about it in the newspapers, now see it on the screen."

HORSE AND BUGGY

Make the town aware of what's going on at your theatre with this novel street stunt. Get hold of an old horse and buggy, and fill it with folks dressed as hill-billies. They ride all through the town and surrounding country. Signs on the buggy read: "The Share Croppers are coming to town. Follow us to the Strand and see 'White Bondage'." If you want to do it on a smaller scale, get the folks to walk around the town dressed in hill-billy clothes and wearing appropriate sandwich signs. Won't be very expensive, still it's bound to bring in a crowd.

WEIGHT - GUESSING

Create some interest in your lobby with this unusual guessing contest. Get a small bale of cotton and a pair of scales. Folks guess the weight of the bale by looking at it, or lifting it, if you like. Then the bale is weighed, and the closest guessers win ducats, or a promoted prize. Might plug the contest in your ads, so that folks will be sure to know about it.

COTTON EXHIBIT

A history of cotton from the time it is picked, run through a cotton gin, threaded and then mixed into a finished piece of goods would make an interesting display for your lobby or in the window of some local merchant in that sort of business. Ought to be easy enough to get up an exhibit like this especially if you're located near a mill.

HOW'S YOUR MEMORY? NOVEL LOBBY CONTEST



Here's a novel memory contest that will give your patrons plenty of fun, and will carry out the general store angle which plays such a big part in the show. Rig up a small counter and stack it with as many articles as you can think of. Patrons can look at it for about two minutes then the shade in front is pulled down and they write the names of all the articles they remember. Ducats will serve as prizes.

USE "THRILL" BOOTH

The high pitch of excitement running through the picture renders it particularly well adapted to the use of the "thrill" booth stunt. In your lobby an artist or carpenter constructs a booth of compo board. Booth is curtained and covered with ad copy on the outside. When a patron enters the booth he is confronted by a display of stills from the picture with brief explanatory lines. It might be a good idea to have the speaker of a phonograph inside the booth emitting shrieks and howls.

ESSAY CONTEST

Contact the English department of the grammar schools and see if you can arrange an essay contest for the pupils. Essays should be written on the development of the cotton gin, and winning essay ought to get a break in local newspapers. Promote some prizes to be awarded the winning youngsters. Should result in a very fine school turnout for the show.

MAKE COTTON GIN

Educational displays are always popular, so how about constructing a model of the Whitney cotton gin for your lobby? You can get a drawing of it at any library, and your mechanic will have no trouble making a simple reproduction of the machine. Will create a lot of interest and should rate a story. A diagram drawing by your artist would be a very good substitute.

CHAINED FIGURES ON YOUR MARQUEE

Use your marquee to create real interest in your show. Three cut-out figures of the principals in the cast are strung across the front of the marquee, with real chains shackling their hands together—thus carrying out the title angle perfectly. It's a simple stunt and one that's sensational enough to attract the crowds. Same set-up can be used in the lobby, if you prefer.

LOVE TRIANGLE

Play up the love triangle in your show by having cut-outs of Jean Muir, Gordon Oliver and Howard Phillips in the lobby. There's one man on each side of Jean, and each is trying to pull her his way. Copy above Oliver reads: "Come to a civilized country with me." Copy above Phillips reads: "Stay here and help me save our people." Should create a great deal of interest, and can be used out front as well.

TIE-UP STILLS

Play up Jean Muir with as many local tie-ups as possible. Below are a list of good stills that will make the tie-ups for you. Complete set of six will be sent you for 50c (10c each if ordered separately). Order from Campaign Plan Editor — 321 West 44th Street, New York City.
PORCH FURNISHINGS — JM PUB. A 86
BOOK STORE — JM PUB. A 88
ELECTRIC REFRIGERATOR — JM PUB. A 157
PET SHOP — JM PUB. A 179
NEGLIGEE — JM 846
COIFFURE — JM 757

YOUR VITAPHONE SHORTS

"THE GATEWAY TO AFRICA" (Color-Tour Adventures) A colorful and interesting sojourn into the realms of the dark continent.

(10 minutes—No. 2311)

"PORKY'S SUPER SERVICE" (Looney Tunes) Another knockout cartoon from this same smash comedy series with Porky as the ultimate in humor.

(7 minutes—No. 2811)

"THIRST AID" (Broadway Brevities) Joe Palooka crashes through with a haymaker to the box-office button!

(10 minutes—No. 2032)

"ELISEO GREENET ORCH" (Melody Masters) The peers of rhythm-makers go to town in a smooth melange of melody.

(10 minutes—No. 2516)

"THE RHYTHM ROUNDUP" (Broadway Brevities) Estelle Taylor, glamorous star of stage and screen, brings you a program of quality entertainment.

(10 minutes—No. 2033)

"VITAPHONE PICTORIAL REVIEW NO. 11" Interesting views into various subjects including Dogs, Milk and Oriental Rugs.

(10 minutes—No. 2411)

"STREAMLINED GRETA GREEN" (Merrie Melodies) Great gags, swell color, catchy music make another hit in this popular color cartoon series.

(7 minutes—No. 2212)

"White Bondage"

ADVERTISING

*Innocent...
AND ONLY THREE FRANTIC
MINUTES TO PROVE IT!*
But would this frenzied mob,
howling for blood, believe
that they hadn't been be-
trayed into a strange, fearsome



**WHITE
BONDAGE**




"Tell us who the man is!"

with
**JEAN MUIR
GORDON OLIVER**
HOWARD PHILLIPS · JOSEPH KING
HARRY DAVENPORT · VIRGINIA
BRISSAC · ADDISON RICHARDS
Directed by Nick Grinde
A Warner Bros. Picture

168 Lines Mat No. 207—20c

**SHE KNEW
ONLY ONE WAY
TO LOVE!**
To give her life for
a man she loved...
To take the life of a
man she hated...



**WHITE
BONDAGE**

"You can't say that about my girl!"



with
**JEAN MUIR
GORDON OLIVER**
HOWARD PHILLIPS · JOSEPH KING
HARRY DAVENPORT · VIRGINIA
BRISSAC · ADDISON RICHARDS
Directed by Nick Grinde
A Warner Bros. Picture

82 Lines Mat No. 107—10c

**PRIMITIVE
HER LIFE!
But glorious
her love!**



**"WHITE
BONDAGE"**
with
**JEAN MUIR
GORDON OLIVER**

Howard Phillips · Joseph King
Harry Davenport · Virginia
Brissac · Addison Richards
Directed by Nick Grinde
A Warner Bros. Picture



T H E A T R E



63 Lines Mat No. 106—10c

**CHAINED To A Land He Hated!
ENSLAVED To A Woman He Feared!**



Thrill to the hero's
struggle of a man
freeing himself
from the strangest
bondage ever ex-
posed on the screen!

**WHITE
BONDAGE**

With **JEAN MUIR
GORDON OLIVER**
HOWARD PHILLIPS · JOSEPH KING · HARRY
DAVENPORT · VIRGINIA BRISSAC · ADDISON RICHARDS
Directed by Nick Grinde · A Warner Bros. Picture



134 Lines Mat No. 208—20c

"White Bondage"

ADVERTISING

A Warner Bros. Picture

TORN FROM THE SOIL
THAT BORE HIM...
BETRAYED BY
THE WOMAN HE LOVED!

"WHITE BONDAGE"
with JEAN MUIR
GORDON OLIVER
HOWARD PHILLIPS • JOSEPH KING
HARRY DAVENPORT • VIRGINIA
BRISSAC • ADDISON RICHARDS
Directed by Nick Grinde

80 Lines Mat No. 205—20c

"YOU CAN SAVE ME FROM THEM...
TELL THEM IT'S A LIE!"

Love commanded
that she rescue him
from a frenzied
mob... Vengeance
demanded that he
die as the betrayer of
her people!

"WHITE BONDAGE"
with JEAN MUIR
GORDON OLIVER
HOWARD PHILLIPS • JOSEPH KING
HARRY DAVENPORT • VIRGINIA
BRISSAC • ADDISON RICHARDS
Directed by Nick Grinde
A Warner Bros. Picture

118 Lines Mat No. 206—20c

ENSLAVED
TO A WOMAN
HE FEARED!

"WHITE BONDAGE"
with JEAN MUIR
GORDON OLIVER
HOWARD PHILLIPS • HARRY DAVENPORT • VIRGINIA BRISSAC • JOSEPH
KING • ADDISON RICHARDS • Directed by Nick Grinde • A Warner Bros. Picture

62 Lines Mat No. 203—20c

HE SMASHED
THE CHAINS
of this new
fearsome
slavery!

"WHITE BONDAGE"
with JEAN MUIR
GORDON OLIVER
HOWARD PHILLIPS • HARRY DAVENPORT • VIRGINIA
BRISSAC • JOSEPH KING • ADDISON RICHARDS
Directed by Nick Grinde • A Warner Bros. Picture

43 Lines Mat No. 103—10c

Innocent... WITH ONLY
THREE MINUTES TO PROVE IT!

"WHITE BONDAGE"
with JEAN MUIR
GORDON OLIVER
HOWARD PHILLIPS • JOSEPH KING • HARRY
DAVENPORT • VIRGINIA BRISSAC • ADDISON
RICHARDS • Directed by Nick Grinde
A Warner Bros. Picture

54 Lines Mat No. 202—20c

SHE KNEW ONLY ONE WAY TO LOVE!

"WHITE BONDAGE"
with JEAN MUIR
GORDON OLIVER
HOWARD PHILLIPS • HARRY DAVENPORT • VIRGINIA BRISSAC • JOSEPH
KING • ADDISON RICHARDS • Directed by Nick Grinde • A Warner Bros. Picture

34 Lines Mat No. 204—20c

PRIMITIVE
HER LIFE!
But glorious
her love!

"WHITE BONDAGE"
with JEAN MUIR
GORDON OLIVER
HOWARD PHILLIPS • HARRY DAVENPORT • VIRGINIA
BRISSAC • JOSEPH KING • ADDISON RICHARDS
Directed by Nick Grinde • A Warner Bros. Picture

32 Lines Mat No. 104—10c

ENSLAVED
TO A WOMAN
HE FEARED!
He struggled
against man's
strangest
bondage...

"WHITE BONDAGE"
with JEAN MUIR
GORDON OLIVER
HOWARD PHILLIPS • JOSEPH KING
HARRY DAVENPORT • VIRGINIA
BRISSAC • ADDISON RICHARDS
Directed by Nick Grinde • A Warner Bros. Picture

61 Lines Mat No. 105—10c

6 x 9 HERALD

PRICES:
 \$1.75 per M • \$2.00 per M
 5M AND OVER LESS THAN 5M

22 x 28's—Rental—20c ea.



Here's a reproduction of the herald. Copy is reproduced horizontally so that you can fold this herald and turn it into a program, imprinting the "front cover" with your entire week's show and selling the "back cover" for an ad to help pay the cost of this herald.



Six Sheet — Rental — 48c each



Three Sheet
 Rental — 24c each

11 x 14's
 Rental — (Set of 8) 35c



One Sheet
 Rental — 8c each



Regular Window Card

PRICES:

1 to 49	7c ea.
50 to 99	6c ea.
100 & over	5½c ea.



Midget
 Window Card
 Rental—4c each



Insert Card
 Rental—12c each



Slide — 15c

American Display Co.
 INCORPORATED
 525 W. 43rd St., New York

The wide range of display accessories available through our rental display plan gives you a most complete expression to your showmanship selling campaign.

Drop us a postcard today. Let us tell you how your theatre can have these displays at a reasonable weekly rental fee.

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MEDIA

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